RSC
ROYAL SHAKESPEARE COMPANY

Annual Report and Accounts

2004/2005

ARTS COUNCIL ENGLAND

Contents

Our purpose	03
Chairman's statement	04
Artistic Director's report	05
Executive Director's report	07
RSC Learning	09
Transforming our theatres	11
Facts and figures	13
Year in performance	14 – 17
Supporting our work	20 – 23
Summary accounts	24 – 33
Corporate governance	34
Acting companies	35 – 36

129th report of the Board

To be submitted to the Annual General Meeting of the Governors convened for Thursday 24 November 2005. To the Governors of the Royal Shakespeare Company, Stratford-upon-Avon, notice is hereby given that the Annual General Meeting of the Governors will be held in the Ashcroft Room, Swan Theatre, Stratford-upon-Avon on Thursday 24 November 2005 commencing at 2.30pm to consider the report of the Board and the statement of Financial Activities and the Balance Sheet of the Corporation at 31 March 2005, to elect the Board for the ensuing year, and to transact such business as may be transacted at the Annual General Meetings of the Royal Shakespeare Company.

By order of the Board

Vikki Heywood
Secretary to the Governors

Front cover: Members of the Comedies ensemble in *The Comedy of Errors* photo: Ellie Kurttz

Connect with Shakespeare
Our purpose is to connect people with Shakespeare – responding to his plays through contemporary actors, artists, writers and theatre educators.

Defined by ensemble
Our work is created through the ensemble principles of collaboration, trust, mutual respect, and a belief that the whole is greater than the sum of its parts.

We want to be a theatre company that inspires artists and staff to learn and make theatre at the same time.

Engaged with the world
We want to widen and deepen our relationships with audiences and with other artists, producing bold, progressive work that engages with the world we live in.

Constitution and Objectives

The Royal Shakespeare Company is incorporated under the Royal Charter as 'The Royal Shakespeare Company, Stratford-upon-Avon' and it is a registered charity.

The Company's principal objectives laid down in the Royal Charter are to conserve, advance and disseminate the dramatic heritage of Shakespeare and to advance and improve the dramatic art, both in the United Kingdom and throughout the world. The Company (or Corporation) is charged with producing and presenting dramatic performances of all kinds and with teaching and training and other educational activities. These objectives are achieved by the production of plays by Shakespeare and by other classic playwrights and by the commissioning and production of new plays, which are presented in the Company's theatres in Stratford-upon-Avon, in London, and on tour throughout the United Kingdom; and by educational activities in schools, colleges and for the community at large.

The members of the Corporation consist of a President and the Governors. The management of the property and affairs of the Corporation is delegated to the Board whose members are drawn from and elected by the Governors. The Board has the power to appoint the officers and employees of the Corporation.

The Royal Charter gives authority for investment in property and securities of any description and for the appointment of an investment manager.

The Report and Accounts comply with the current statutory requirements, the requirements of the Statement of Recommended Practice (SORP 2000) and of the Royal Charter.

photo: Ellie Kurttz

Peter de Jersey in rehearsal for the Gunpowder Season

Chairman's statement

This year has seen the Company open an exciting new chapter in its history, a year that included a triumphant season in London at the Albery Theatre, excellent Box Office results for our Stratford Festival Season and the return of new writing to the RSC's stages in the first New Work Festival. Shortly after the close of the year we launched *The Complete Works*, the biggest festival in our history and the first time all Shakespeare's plays will be performed at the same festival. This has been a year of growing confidence and considerable achievement. We have strengthened the RSC ensemble, produced some excellent work on stage, kept our finances in balance and begun the transformation of our Stratford home.

The Tragedies and Spanish Golden Age Seasons proved the benefits of the ensemble approach, gaining critical and audience acclaim in Stratford, Newcastle and London. The Spanish Golden Age company was invited to Madrid where they were the stars of the city's Festival de Otoño, playing to capacity audiences and standing ovations every night. In the words of ABC Madrid, "Gracias a la Royal Shakespeare Company, el teatro Español volvió a sus orígenes".

From the Tragedies, one in five actors have continued with the Company, the start of our aspiration for a rolling ensemble of actors. In the Winter season, an outstanding tour in our mobile auditorium of *Julius Caesar* and *The Two Gentlemen of Verona* opened in Ebbw Vale Leisure Centre before playing in community venues nationwide. It was also a year of innovation on stage. Gregory Doran's exquisite masque for puppets, *Venus and Adonis*, was the fruit of a successful and continuing relationship with the Little Angel Theatre. Dominic Cooke led the New Work Festival, reasserting the centrality of new work to the RSC. Away from our own stages, the *Young People's Shakespeare: Macbeth* project brought a cut back, stripped down version of the Scottish play to school halls in the Midlands: a new model of touring, specifically geared to introducing young people to the excitement and urgency of Shakespeare's plays.

Financially the story continues to be strong. The summary accounts in this report include an operating surplus for the year of £1.7 million. Sustained and improved financial control has more than eliminated a cumulative deficit of £2.8 million in two years, giving the Company an opportunity to stretch its artistic muscle. It has allowed us to create a designated fund of £3.6 million to pay for the additional costs of *The Complete Works*.

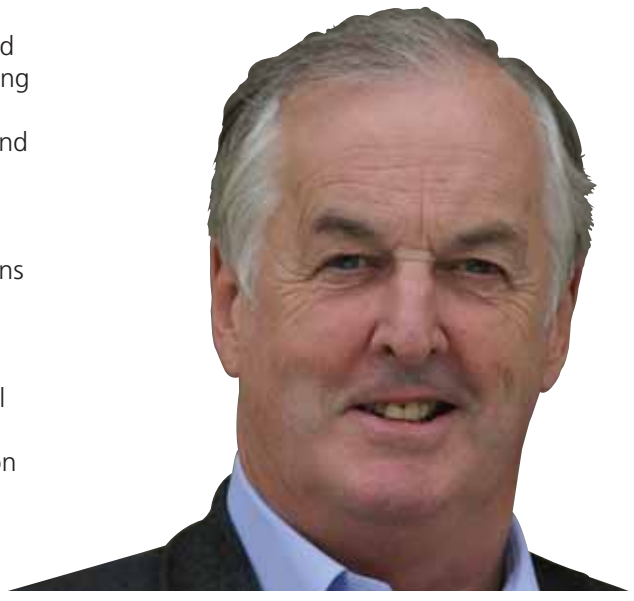
This year has seen significant progress with our plans for the transformation of the Royal Shakespeare Theatre and our estate in Stratford-upon-Avon. A number of key milestones have already been reached. The temporary Courtyard Theatre that will house our work during the transformation is being built. Arts Council England confirmed its £50 million award to the project to be matched by public and private contributions and the Feasibility Study demonstrates we have some solutions in sight. In Bennetts Associates I believe we have found the right architects to join us in creating an intimate space, one that Shakespeare would recognise as a theatre. They understand our responsibilities as a local, regional, national and international theatre company, and the challenges of marrying the wide range of architectural styles on and surrounding the site.

I inherited a great team at the RSC when I took over as Chairman. Now the management of the Company has been strengthened further with the addition of a number of key posts. We are delighted to welcome Peter Wilson from the Tate, who leads the project to transform our theatres in Stratford. He is joined by Ludo Keston as General Manager, heading up the day-to-day running of our operation. Both will play a key part in shaping our future.

Partnerships are good news in any business when they add up to more than the sum of their parts; the RSC's relationship with Accenture is proving to be a real meeting of minds. This year the Company was delighted to become one of Accenture's High Performance Business Partners; a relationship that fuses direct financial support for our work on stage with consulting services that are helping the RSC transform the way it communicates with audiences around the globe. The insights into our audience are already enabling us to identify more suitable ways to communicate with our regular members, freeing up resources to attract new audiences.

Finally, I want recognise the sad death of a significant friend and partner to the RSC, Peter Sarah, Chief Executive at the Theatre Royal in Newcastle. Our relationship with Newcastle and the North East of England stretches back more than a quarter century, but in the last ten years has strengthened and developed with Peter's help. Our 2005 Newcastle Season will be dedicated to his memory.

Sir Christopher Bland



Artistic Director's report

Ensemble – our commitment to collective theatre making – is a founding principle of the RSC. This year has seen the Company continue to build and strengthen the ensemble in the spirit of our founders. While Shakespeare is our house playwright, there are many other companies who perform his work with vigour and intelligence and so we need to reassert the unique offer we can make to audiences and to actors – a proposition rooted in the ensemble.

Our aspiration is for a rolling ensemble that can retain the most successful repertoire from season to season, thus freeing up more time for the preparation of the new work, and for our training, which continues to be generously supported by the Garfield Weston Foundation. We know from experience that a team of artists working together for years can achieve more than strangers collaborating for a few months.

The term ensemble can usefully describe any company of actors, whether they are brought together for an extended period, for a single show, or for touring, as long as they share the same values: trusting each other and embracing our duty to experiment. This is the way to lift everyone to new and unexpected levels of vividness and clarity. It does not preclude one-part offers, or short contracts, but does demand an understanding and a commitment to the philosophy. Training and development of artists is key, and this year we have made great strides in cementing actor training in the building blocks of the ensemble. We want the experience of coming to the RSC to be an education for all actors, at whatever stage of their career. For emerging actors, the public understudy runs we have developed celebrate and nurture their talents and skills and are now part of our everyday life.

We have the critical mass, the resources and the skilled practitioners to make ensemble work. In the UK it is what marks us out from other regional and national companies. It reflects our commitment to larger engagement, and to the aspiration for a community that can do work that no other can. There was a time when the fear of being old fashioned and a desire to be nimble led to short contracts, shorter plays, stars who were looking for short runs and under-investment in our actors. We are more confident now.

I have always said that re-establishing the ensemble will not produce quick wins for the Company. When Peter Hall founded the RSC, his vision of the ensemble model was dismissed by critics and stakeholders. Two years into a refreshed commitment to the ensemble at the RSC I feel that the ship is turning – and our work on stage is beginning to reflect our raised ambition.

There is still, however, much to be done. We need to extend training to all our actors. We must continue to look at how we make the experience of living in Stratford easier, more enjoyable and less of a financial strain for our actors. That means keeping accommodation, salaries, subsistence and childcare support always on the agenda for review. We are still a long way from a rolling ensemble that has the ability to retain repertoire. Our Histories ensemble that launches in 2006 will see actors on two-year contracts for the first time in many years. I want the prospect of an established ensemble company at the RSC to feel as exciting to audiences as booking for a favourite actor in a star-led vehicle elsewhere.

Ensemble is not just about actors. Already we have been investing in training and developing opportunities for assistant directors, costume makers, designers and workshop craftspeople. We need training and development to extend to all staff. We are now taking a proactive approach, for example, to employing the in-house skills of our Lighting and Sound departments. Recognising the unique talent of staff in our workshops in Stratford, we will continue to develop bursaries, apprenticeships and other training opportunities to keep those skills alive.

Next year we embark on the biggest project in our history, *The Complete Works*. Curiosity about and engagement with best practices from other cultures and disciplines is a critical part of the ensemble jigsaw. We cannot produce theatre in a vacuum – that is why we want to learn and share with other theatre makers, as well as reflect our own cultural diversity within the UK, on stage, backstage and among our audiences. The Festival will be a celebratory knees-up for our house playwright but also a moment for the RSC to re-engage with the world. Shakespeare may be our national poet, but he is performed with the same enthusiasm and sense of ownership in the favelas of Rio de Janeiro and the villages of India. The exposure of our audiences and artists to new and different styles of theatre is not only an aspiration for the festival; it is a necessity for the Company.

Michael Boyd

The Albery Theatre frontage during the 2004/2005 London season

Executive Director's report

The clarity and confidence of the Company's artistic vision is now matched by a clarity and confidence in the organisation that supports it. Last year I reported on a Company that was regaining control of its finances, planning and management. This year I am pleased to report on an RSC back in control. In addition to managing the day-to-day running of the Company more smoothly and effectively, we are ready to face two massive challenges that will dominate our lives in the years ahead: delivery of *The Complete Works* and the transformation of our theatres in Stratford-upon-Avon.

We have needed to make improvements to our planning in order to prepare for these challenges. To match the forward planning of our artistic programme, this year we introduced a Strategic Plan for the first time, developed and implemented by managers across the organisation. This work is now bringing together different strands of long term planning – financial, artistic and organisational – providing us with a map that will see us through to the end of the decade and a re-opened, transformed theatre in Stratford.

The first step in the journey to transform our Stratford theatres was to identify a solution that would allow us to continue performing in the town. The development of the temporary 1,000-seat Courtyard Theatre, designed by Ian Ritchie and currently being built adjacent to The Other Place studio theatre, provided the solution we had been looking for. Opening in Summer 2006, the theatre will be an exciting, temporary home for the Company while the Royal Shakespeare Theatre is transformed, with the added bonus of providing us some much needed additional capacity for *The Complete Works*. The staging in the new auditorium reflects the form for the new Royal Shakespeare Theatre, with a thrust stage that will radically improve the relationship between actor and audience.

Early work on the Stratford project has reinforced the importance of our relationships with local partners. The local authorities in particular – the District and County Councils – as well as the Regional Development Agency, Advantage West Midlands, have demonstrated an energy and commitment to the project, working with the RSC and others on a master plan that will realise the potential of the beautiful and historic riverside that surrounds the theatre and its gardens. This partnership is crucial to the transformation of our theatres, but also extends to other areas of our work. We were delighted this year to enter into a new five-year partnership with the University of Warwick. Nominated by the Higher Education Funding Council to develop a Centre for Excellence in Teaching and Learning, this will draw on our experience of collaboration with higher education and add to the richness of our relationships in the region.

For both our audiences and artists, performing in London is a critical part of our identity as a Company. Our ambition is for a long-term home for the RSC in the capital. Now we are moving ahead in our plans for a large-scale thrust auditorium in Stratford-upon-Avon, the challenge is to find a theatre in London that matches our ambitions at home. In the meantime, however, we still need to deliver our commitment to an annual RSC London Season. That is why this year we signed a five-year agreement with Cameron Mackintosh to present the RSC's London Season in one of three Delfont Mackintosh-owned theatres in the West End.

We are delighted to be working closely with Cameron Mackintosh and his team and to re-open the Novello Theatre in December 2005 following its refurbishment. Few people can match Cameron's passion and enthusiasm for theatre and for the West End. Following the 2005/6 season, Delfont Mackintosh will make available one of three of its West End theatres for the RSC's London Season.

This follows the RSC's confident return to the West End in 2004/5 with a successful season of four Shakespeare Tragedies at the Albery Theatre. Productions of *Hamlet*, *Romeo and Juliet*, *King Lear* and *Macbeth* played to over 75,000 people, 87 per cent of capacity. The Albery season provided an important opportunity to develop our commitment to making theatre accessible to young people. We launched our £5 ticket scheme for 16-25 year olds to target exactly those people who were under-represented in our audience profile. Over 5,000 discounted £5 tickets were sold to young people at the Albery, including the best seats in the house. The initiative has proved so successful that we are now extending it to cover all RSC venues.

The RSC is about to embark on two of the most ambitious projects in its history, *The Complete Works* and the transformation of its Stratford theatres. This year has built the financial, managerial and organisational foundations needed to meet these challenges.

Vikki Heywood

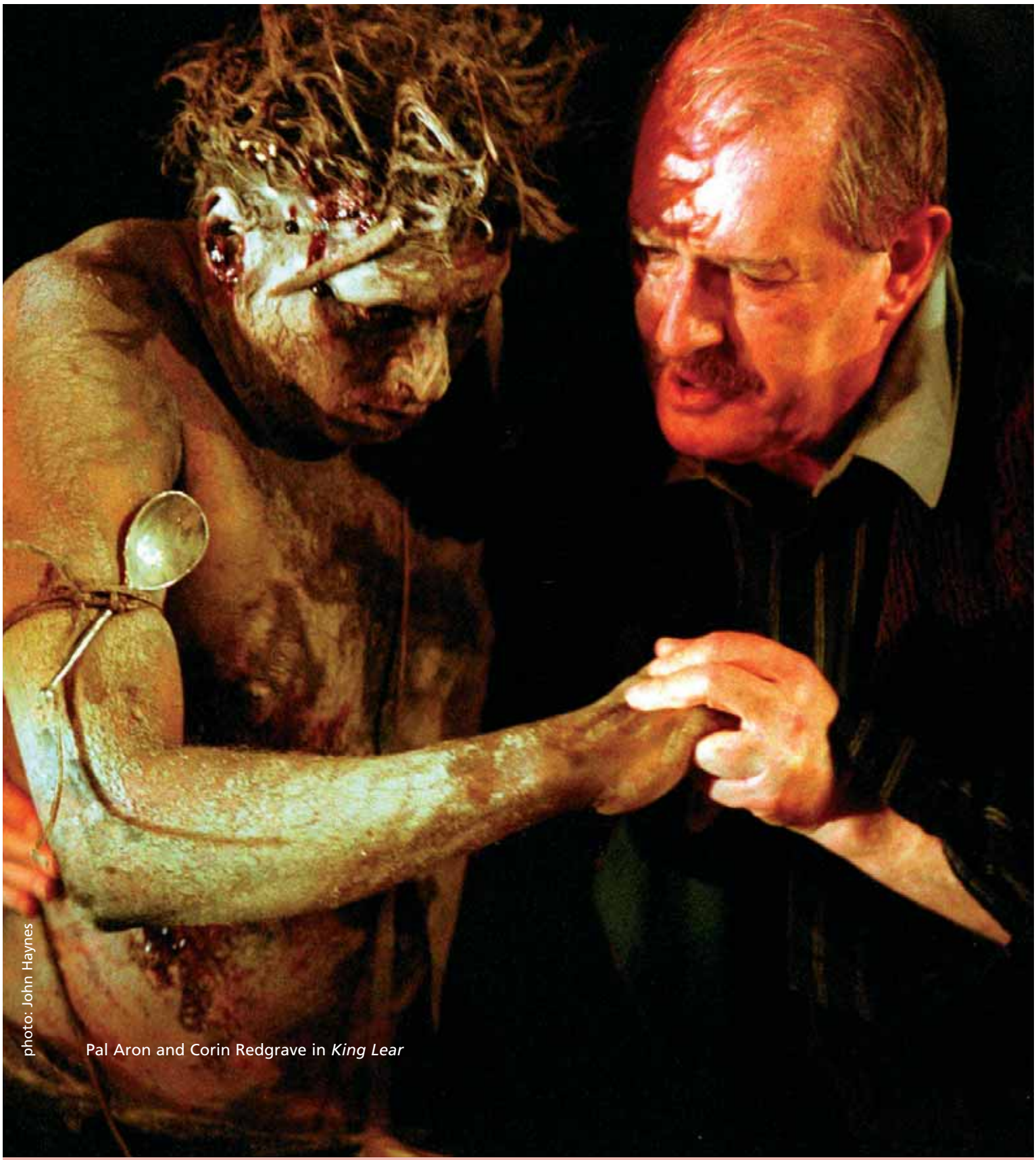


photo: John Haynes

Pal Aron and Corin Redgrave in *King Lear*

Case study

Tragedy online

Supported by The Stavros S Niarchos Foundation, *Exploring Shakespeare: Hamlet and Macbeth* is a new interactive, multi-media site which forms part of the RSC's website. The site, devised for broadband users as well as teachers and students, shares the range of approaches used by directors for the 2004 productions of *Hamlet*, directed by Artistic Director Michael Boyd and *Macbeth*, directed by Associate Director Dominic Cooke.

The site is free to use and opens up new access points to the Company's work including exclusive footage of the rehearsal process as well as interviews with actors, designers and both directors. The RSC performance process is explored in detail alongside information about the texts and a range of suggestions for teaching and learning activities which can be used in the classroom. Students can plot the creative choices that have been made in producing these plays for the RSC stage and the site inter-links themes, characters and staging processes in a clear way that allows the user to navigate at their own pace around the site.

"This is a great website that really opens up the world of Shakespeare. An exciting, user-friendly resource that I can use in my teaching practice and at home with my son."

Head of Literacy, *Sutherland Primary School*

This year saw the development of a new strategy for the RSC's learning and education work, expanding its reach to engage with increasing numbers of students, teachers and life-long learners. The focus of the new strategy for learning is to enhance audiences' enjoyment, understanding and ownership of the plays the Company performs and the theatre processes behind them.

All the RSC's learning and education work is inspired by the productions the Company stages. This year over 56,000 people in Stratford-upon-Avon, London, Newcastle and on tour took part in events, workshops, debates and demonstrations designed to stimulate their own creativity. The new strategy prioritises those people in the UK who teach or study Shakespeare, helping them to develop a more active relationship with Shakespeare's plays.

As well as working with students and teachers in schools, colleges and universities, the RSC's new learning agenda embraces community partnerships, work with families and work with young people outside of their formal education.

Case study

Community Forum

In April this year the Community Forum was established as an independent body to represent the views of people living and working in Stratford-upon-Avon during the transformation of the RSC's theatres in the town.

The Forum includes a cross-section of the community and acts as a constructive, independent voice for the project promoting clear communications between the RSC and the town and helping to shape the consultation programme that will inform the design process led by architects, Bennetts Associates.

"As a Stratford resident and a teacher of English and Drama for over thirty years I've participated in many activities organised by the RSC. To see the way that these events have impressed and motivated students from a wide variety of backgrounds, including non-native speakers with no experience of Shakespeare has been illuminating.

I wanted to get involved in the Community Forum for different reasons – I visit the theatre regularly; my background in education means I have a vested interest in seeing the RSC develop the next generation of theatre-goers; and I've lived in the area for almost twenty years and feel it's important to promote the RSC as the flagship of the town and vice versa.

The project provides some exciting opportunities both for the theatre and for Stratford and I am glad to be part of the discussion."

Jane Gallimore, *People's representative*

In March 2005 award-winning architects, Bennetts Associates, were appointed as the team to work with the RSC to transform its theatres in Stratford-upon-Avon.

At the heart of the project will be a remodelling of the Company's 1932 Grade II* listed Royal Shakespeare Theatre. The new auditorium will be a contemporary interpretation on the courtyard theatres of Shakespeare's day, with a thrust stage seating around 1,000 people. The aim is to improve the relationship between audiences and actors by bringing them closer together, reducing the distance from the furthest seat from 27 metres to around 15 metres.

The project will create expanded foyers, shops and audience facilities, improved bars, restaurants and public areas, first-class backstage facilities, and a new dedicated education space.

Outline designs will be developed early in 2006. Emerging proposals for the site include opening up the theatre, and creating a more welcoming place for both visitors and local people. The design team is already addressing the opportunity to improve the public spaces, gardens and pathways around the theatre and along the riverbank.

Early ideas for the project include:

● Retention and enhancement of the Art Deco façades and interiors ● A more welcoming, more visible entrance on Waterside for both the Swan and the Royal Shakespeare Theatre ● An improved and expanded shared foyer for the two theatres ● A new outdoor public space on Waterside ● New pedestrian routes around the transformed building – including a renewed level riverside walkway ● Improved and extended space for rehearsal, learning, production workshops and offices.

photo: Ellie Kurttz

John Mackay in *Twelfth Night*

Case study

Ensemble working

"Working in an ensemble theatre company creates a different environment for artists. It encourages bravery, the unexpected and the unusual – that's the thing that often can't happen outside a company like the RSC.

The longer rehearsal periods and the creative working environment give artists a security, a place to fail and to take risks; as well as the space and time to develop as an artist.

I have great faith in Michael Boyd's philosophy for the Company; it breaks down the hierarchy that often exists in the rehearsal room and promotes a more egalitarian approach to creating theatre. One of the great things I've experienced as part of the longer rehearsals and training process is that some people might be good at one thing and not another, but that doesn't matter. It's a great leveller which creates a balance in the rehearsal room and fosters a respect amongst artists. In this environment both younger and more experienced actors can stretch themselves and create some of their best work.

Some of the bravest and most interesting people to watch in the rehearsal room and on stage are those that have the confidence to push themselves, to take risks and to move away from what feels comfortable – the ensemble creates the perfect place to do this."

John Mackay, *actor*

The RSC ensemble is supported by the Garfield Weston Foundation

In 2004/2005:

558,801
people saw the **RSC's work** as part of its seasons in Stratford-upon-Avon and London

Over
65,000
people enjoyed the **RSC's work** in the USA, Japan, Spain and on tour in the UK

1,197 performances were staged by the RSC in the **UK and overseas**

Over **56,000**
people took part in the work organised by **RSC Learning**

72 **UK schools** took part in the RSC's first national conference for primary schools

138 actors benefited from **donor supported** training development and extended rehearsal periods

Over
5,000 £5 tickets were sold to 16 – 25 year olds in a new initiative to attract **young people** to the theatre

Over **10,000**
people joined the RSC for its **annual Open Day**

A **£1.7m**
operating surplus
was made on total operating income of £29.4m

The Dog in the Manger
by Lope de Vega
In a new translation by David Johnston
New Production

FIRST PERFORMANCE
Swan Theatre
14 April 2004
67 performances

Teatro Espanol, Madrid, Spain
23 October 2004
2 performances

The People's Theatre,
Newcastle upon Tyne
8 November 2004
8 performances

Playhouse Theatre, London
21 January 2005
36 performances

DIRECTED BY **Laurence Boswell**
SET AND COSTUMES DESIGNED BY **Es Devlin**
LIGHTING DESIGNED BY **Ben Ormerod**
MUSIC COMPOSED BY **Ilona Sekacz**
SOUND DESIGNED BY **Tim Oliver**
CHOREOGRAPHY BY **Heather Habens**
FIGHTS DIRECTED BY **Terry King**
PRODUCTION PHOTOS BY **Hugo Glendinning**
REHEARSAL PHOTOS BY **Ellie Kurttz**

Tamar's Revenge
by Tirso de Molina
In a new translation by James Fenton
Literal translation by Simon Masterton
New Production

FIRST PERFORMANCE
Swan Theatre
28 April 2004
49 performances

Teatro Espanol, Madrid, Spain
28 October 2004
2 performances

The People's Theatre,
Newcastle upon Tyne
17 November 2004
3 performances

DIRECTED BY **Simon Usher**
DESIGNED BY **Delia Peel**
SEASON STAGE DESIGNED BY **Es Devlin**
LIGHTING DESIGNED BY **Ben Ormerod**
MUSIC COMPOSED BY **Neil McArthur**
MOVEMENT BY **Gaby Agis**
SOUND DESIGNED BY **Mike Compton**
FIGHTS DIRECTED BY **James Chalmers**
PRODUCTION PHOTOS BY **Robert Day**
REHEARSAL PHOTOS BY **Ellie Kurttz**

King Lear
by William Shakespeare
New Production

FIRST PERFORMANCE
Royal Shakespeare Theatre
18 June 2004
44 performances

Theatre Royal,
Newcastle upon Tyne
16 November 2004
7 performances

Albery Theatre, London
13 January 2005
26 performances

DIRECTED BY **Bill Alexander**
SET DESIGNED BY **Tom Piper**
COSTUMES DESIGNED BY **Kandis Cook**
LIGHTING DESIGNED BY **Tim Mitchell**
MUSIC COMPOSED BY **Jonathan Goldstein**
SOUND DESIGNED BY **David Tinson**
FIGHTS DIRECTED BY **Malcolm Ranson**
PRODUCTION PHOTOS BY **John Haynes**
REHEARSAL PHOTOS BY **Andy Cleverley**

House of Desires
by Sor Juana Ines de la Cruz
In a new translation by Catherine Boyle
New Production

FIRST PERFORMANCE
Swan Theatre
30 June 2004
48 performances

Teatro Espanol, Madrid, Spain
26 October 2004
2 performances

The People's Theatre,
Newcastle upon Tyne
9 November 2004
7 performances

Playhouse Theatre, London
27 January 2005
23 performances

DIRECTED BY **Nancy Meckler**
DESIGNED BY **Katrina Lindsay**
SEASON STAGE DESIGNED BY **Es Devlin**
LIGHTING DESIGNED BY **Ben Ormerod**
MUSIC COMPOSED BY **Ilona Sekacz**
MOVEMENT BY **Liz Ranken**
SOUND DESIGNED BY **Martin Slavin**
FIGHTS DIRECTED BY **Malcolm Ranson**
PRODUCTION PHOTOS BY **John Haynes**
REHEARSAL PHOTOS BY **Ellie Kurttz**

Hamlet
by William Shakespeare
New Production

FIRST PERFORMANCE
Royal Shakespeare Theatre
9 July 2004
47 performances

Theatre Royal,
Newcastle upon Tyne
1 November 2004
7 performances

Albery Theatre, London
18 November 2004
28 performances

DIRECTED BY **Michael Boyd**
DESIGNED BY **Tom Piper**
LIGHTING DESIGNED BY **Vince Herbert**
MUSIC COMPOSED BY **John Woolf**
MOVEMENT BY **Liz Ranken**
SOUND DESIGNED BY **Andrea J. Cox**
FIGHTS DIRECTED BY **Terry King**
PRODUCTION PHOTOS BY **Manuel Harlan**
REHEARSAL PHOTOS BY **Andy Cleverley**

Pedro, The Great Pretender
by Miguel Cervantes
In a new translation by Philip Osment
Literal translation by Simon Masterton, Jack Sage and Kathleen Mountjoy
New Production

FIRST PERFORMANCE
Swan Theatre
1 September 2004
22 performances

Teatro Espanol, Madrid, Spain
30 October 2004
2 performances

The People's Theatre,
Newcastle upon Tyne
16 November 2004
5 performances

Playhouse Theatre, London
14 February 2005
16 performances

DIRECTED BY **Mike Alfreds**
DESIGNED BY **Rae Smith**
SEASON STAGE DESIGNED BY **Es Devlin**
LIGHTING DESIGNED BY **Ben Ormerod**
MUSIC COMPOSED BY **Ilona Sekacz**
MOVEMENT AND CHOREOGRAPHY BY **Leah Hausman**
PRODUCTION PHOTOS BY **Manuel Harlan**
REHEARSAL PHOTOS BY **Ellie Kurttz**

Venus and Adonis
by William Shakespeare
Adapted by Gregory Doran
New Production

BY ARRANGEMENT WITH The Little Angel Theatre

FIRST PERFORMANCE
The Little Angel Theatre
14 October 2004
28 performances

The Other Place
10 November 2004
47 performances

DIRECTED BY **Gregory Doran**
DIRECTOR OF PUPPETRY **Steve Tiplady**
SET AND COSTUMES DESIGNED BY **Robert Jones**
LIGHTING DESIGNED BY **Adam Crosthwaite**
MUSIC ARRANGED BY **John Woolf** and **Steve Russell**
PRODUCTION PHOTOS BY **Robert Day**

Julius Caesar
by William Shakespeare
New Production

In association with Davidson College, North Carolina, USA

FIRST PERFORMANCE
Hambleton Leisure Centre,
Northallerton
14 September 2004

The Two Gentlemen of Verona
by William Shakespeare
New Production

In association with Davidson College, North Carolina, USA

FIRST PERFORMANCE
Adams Grammar School,
Newport, Telford
21 September 2004

Julius Caesar/ The Two Gentlemen of Verona

Epic Leisure Centre, Ellesmere Port, Cheshire
28 September 2004

The Dome, Doncaster
5 October 2004

Castle Sports Complex, Spalding, Lincolnshire
12 October 2004

Ebbw Vale Leisure Centre, Gwent
19 October 2004

The Ice Bowl, Dumfries
26 October 2004

Littleport Sports and Leisure Centre, East Cambridgeshire
2 November 2004

Swan Theatre
18 November 2004

Davidson College,
North Carolina, USA
9 March 2005

Thomas Hardye Leisure Centre,
Dorchester, Dorset
29 March 2005

Dukeries Leisure Centre,
Ollerton, Nottinghamshire
5 April 2005

Triangle Leisure Centre,
Burgess Hill, West Sussex
12 April 2005

Forres House Community Centre,
Scotland
19 April 2005

Mountbatten Leisure Centre,
Portsmouth
26 April 2005

Dawlish Leisure Centre, Devon
3 May 2005

Hall for Cornwall, Truro, Cornwall
10 May 2005

Julius Caesar
DIRECTED BY **David Farr**
DESIGNED BY **Ti Green**
LIGHTING DESIGNED BY **Neil Austin**
MUSIC COMPOSED BY **Keith Clouston**
SOUND DESIGNED BY **Martin Slavin**
FILM AND MOVEMENT BY **Mark Murphy**
FIGHTS DIRECTED BY **Terry King**
PRODUCTION PHOTOS BY **Manuel Harlan**
REHEARSAL PHOTOS BY **Robert Day**

The Two Gentlemen of Verona
DIRECTED BY **Fiona Buffini**
DESIGNED BY **Liz Ascroft**
LIGHTING DESIGNED BY **Neil Austin**
MUSIC COMPOSED BY **Conor Linehan**
MOVEMENT AND CHOREOGRAPHY BY **Lynne Page**
SOUND DESIGNED BY **Martin Slavin**
FIGHTS DIRECTED BY **Terry King**
PRODUCTION PHOTOS BY **Simon Annand**
REHEARSAL PHOTOS BY **Manuel Harlan**

Beauty and the Beast
by Laurence Boswell
Revival

FIRST PERFORMANCE
Royal Shakespeare Theatre
15 November 2004
72 performances

DIRECTED BY **Laurence Boswell**
SET DESIGNED BY **Jeremy Herbert**
COSTUMES DESIGNED BY **Kandis Cook**
LIGHTING DESIGNED BY **Adam Silverman**
MUSIC COMPOSED BY **Mick Sands**
SOUND DESIGNED BY **Mic Pool**
CHOREOGRAPHY BY **Stuart Hopps**
PRODUCTION PHOTOS BY **Peter Coombs**
REHEARSAL PHOTOS BY **Ellie Kurttz**

Hecuba
by Euripides
In a new version by Tony Harrison
New Production

FIRST PERFORMANCE
Albery Theatre, London
26 March 2005
48 performances

PRODUCTION SUPPORTED BY Accenture

Eisenhower Theater,
The John F Kennedy Center for the Performing Arts, Washington
21 May 2005
25 performances

PRESENTED with the generous support of the HRH Foundation and the Laura Pels International Foundation.

Howard Gilman Opera House,
Brooklyn Academy of Music, New York
16 June 2005
11 performances

Leadership support for Hecuba is provided by Diane and Adam E. Max. Calyon Corporate & Investment Bank is the presenting sponsor.

Open Air Theatre of the European Cultural Centre of Delphi, Greece
2 July 2005
1 performance

DIRECTED BY **Laurence Boswell**
SET AND COSTUMES DESIGNED BY **Es Devlin**
LIGHTING DESIGNED BY **Adam Silverman**
MUSIC COMPOSED BY **Mick Sands**
MOVEMENT BY **Gary Sefton**
SOUND DESIGNED BY **Fergus O'Hare**
CHOREOGRAPHY BY **Heather Habens**
PRODUCTION AND REHEARSAL PHOTOS BY
Manuel Harlan

Thomas More
by William Shakespeare, Anthony Munday, Henry Chettle
New Production

FIRST PERFORMANCE
Swan Theatre
9 March 2005
70 performances

DIRECTED BY **Robert Delamere**
DESIGNED BY **Simon Higlett**
LIGHTING DESIGNED BY
Wayne Dowdeswell
MUSIC COMPOSED BY **Ilona Sekacz**
SOUND DESIGNED BY **Mike Compton**
FIGHTS DIRECTED BY **Terry King**
PRODUCTION AND REHEARSAL PHOTOS BY
Hugo Glendinning

A New Way to Please You
by Thomas Middleton, William Rowley, Philip Massinger
New Production

FIRST PERFORMANCE
Swan Theatre
16 March 2005
63 performances

DIRECTED BY **Sean Holmes**
DESIGNED BY **Kandis Cook**
LIGHTING DESIGNED BY
Wayne Dowdeswell
COMPOSER AND SOUND DESIGNED BY
Chris Branch and Tom Haines
ADDITIONAL SOUND DESIGNED BY
Jeremy Dunn
FIGHTS DIRECTED BY **Terry King**
PRODUCTION PHOTOS BY **Stephen Vaughan**
REHEARSAL PHOTOS BY **Hugo Glendinning**

Solstice
by Zinnie Harris
New Production

FIRST PERFORMANCE
The Other Place
30 March 2005
51 performances

DIRECTED BY **Zinnie Harris**
DESIGNED BY **Tom Piper**
LIGHTING DESIGNED BY **Phil Ash**
MUSIC COMPOSED BY **John Harris**
MUSIC DEVISED IN COLLABORATION WITH
Max Gittings
MOVEMENT BY **Liz Ranken**
SOUND DESIGNED BY **Tim Oliver**
FIGHTS DIRECTED BY **Terry King**
PRODUCTION PHOTOS BY **Kevin Low**
REHEARSAL PHOTOS BY **Manuel Harlan**

New Work Festival

29 September – 17 October 2004
Poor Beck
by Joanna Laurens

Tynan edited by John Lahr, adapted by Richard Nelson and Colin Chambers

Midwinter
by Zinnie Harris

Head/Case
by Ron Hutchinson

The Pilate Workshop devised by Michael Boyd and Company

Young People's Shakespeare: Macbeth

September 10 2001
by Douglas Coupland

Nowhere to Belong: Tales of an Extravagant Stranger
by Yasmin Alibhai-Brown

Visible by Sarah Woods

trade by debbie tucker green

NEW WORK FESTIVAL PRODUCTION PHOTOS BY
Ellie Kurttz
HEAD/CASE BY **Robert Day**

Case study

Playback

Performing on one of the RSC's stages is an ambition that few young people get to realise but the successful Playback project has made this a reality for over 1500 students. Since the project began six years ago students from the Warwickshire area have worked with their teachers and RSC professionals to devise their own responses to Shakespeare's plays.

Funded by the Alan Edward Higgs Charity and the Mousetrap Foundation, the project encourages students to devise short twenty minute pieces of theatre based on the themes from one of Shakespeare's plays. Guidance and workshops from RSC Learning help to springboard their ideas before they go back to the classroom to create individual school projects which are then performed in a professional theatre environment.

For the first time Playback was extended to the RSC London Season at the Albery Theatre. Students from eight outer borough schools, aged 14 – 15, performed their responses to *Macbeth*, as part of the Tragedies Season, with their final performances taking place in the heart of London's West End.

"Getting the chance to watch other schools' work and having the opportunity to perform on a West End stage was a lasting memory. There was such a lively atmosphere on the performance day. My best memory of the day is being on stage, looking out at the audience and seeing my mum smiling back at me."

Year 10 Playback participant

Next to ticket sales and Arts Council funding, contributions from individuals, trusts and businesses were our largest and most important source of income, vital to supporting our work both on and off stage.

Philanthropic support enables us to increase access to our performances, undertake learning activities, and provide ongoing training opportunities for our Ensemble companies through our Artists' Development Programme.

Corporate partnerships benefit from the Royal Shakespeare Company's international profile. Our core values of artistic excellence and outstanding performance can be aligned effectively with commercial values and objectives.

The RSC's partnership with Accenture is a strong example of how the arts and business can work together. The RSC's international reputation has enabled Accenture to deliver their 'High Performance' messaging whilst laying the seeds of a ground-breaking initiative for the RSC to understand and communicate with its current and potential audiences more effectively. Early stages of the relationship helped to identify the potential to increase the number of young theatregoers, resulting in a new initiative offering 16 – 25 year olds £5 tickets for all performances, a huge success now operating across all of the RSC's home theatres.

For more information on how to support the Royal Shakespeare Company, please call Development Director, Liam Fisher-Jones on +44 (0)1789 412661.

Corporate Partners

Accenture,
Global High Performance Business Partner

NFU Mutual,
an Access and Education Partner of the RSC

Performance Partners

Abbey
Cheltenham & Gloucester

Corporate Members

Platinum Members
The British Land Company plc
Hewitt Bacon & Woodrow
LDV

Gold Members
National Grid Transco
Siemens Financial Services Limited

Silver Members
Alan Dick Communications
Infrastructure Solutions
Equidebt Limited
GIL Investments Limited
Honeywell Control Systems Limited
Lazard

Newcastle Season Sponsors

The Go-Ahead Group
Northern Venture Managers Limited

Matt Ryan and Joseph Chance in *Trouble and Wonder*

photo: Ellie Kurttz

Trouble and Wonder

The shared values of excellence, innovation, quality and customer care were the springboard for a new partnership in 2004 between the RSC and NFU Mutual. Through this support the RSC has introduced 10 year old children to Shakespeare and created opportunities for people with disabilities to experience Shakespeare's plays.

"Being a local business and the largest employer in Stratford-upon-Avon it seemed natural to tie up with the Royal Shakespeare Company – one of the most prestigious theatre companies, with both national importance and global recognition.

We have supported the RSC in different ways including the unique *Trouble and Wonder* education project which introduced Shakespeare's tragedies to children in ten Warwickshire primary schools. Budding playwrights from each of the schools wrote their own responses to Shakespeare's tragedies resulting in over 145 scripts which were whittled down to 20.

The approach was extremely successful and we were delighted to be involved with this innovative and exciting project where the young finalists had the thrill of seeing their plays performed in the Royal Shakespeare Theatre."

Ian Geden, *NFU Mutual's Group Chief Executive. NFU Mutual is the RSC's Access and Education partner.*

Case study

Donations
Anon
Christopher Seton Abele on behalf of the Argosy Foundation*
The Gatsby Charitable Foundation
Friends of the RSC
The George Cadbury Trust
CHK Charities Limited
The Go-Ahead Group
The CS Heber Percy Charitable Trust
Douglas Heath Eves Charitable Trust
Drue Heinz Trust*
The Alan Edward Higgs Charity
The Joicey Trust
The Sir James Knott Trust
The Philip and Linda Le Sourd Lader Foundation*
The Prince of Wales Foundation
Dana and Nancy Mead*
The Meyer Foundation*
The Stavros S Niarchos Foundation*
Mark Pigott OBE*
Northern Rock Foundation
The Polonsky Foundation
Royal Shakespeare Company America, Inc*
Stratford-upon-Avon Town Trust
29th May 1961 Charitable Trust
Weatherstone Family Foundation*
Garfield Weston Foundation

In memory of
Kenneth Edmonds Gateley

Partnerships
Arts Council of England Lottery Fund
Big Lottery Fund
British Council
Davidson College, North Carolina, USA*
The University Musical Society and The University of Michigan, Ann Arbor, USA*
Stratford-on-Avon District Council
Stratford-upon-Avon Town Council
The Times

Actors' Circle
Lord and Lady Alexander of Weedon
Arlene Altman*
Neil and Ann Benson
Philip Bermingham*
Sir Christopher and Lady Bland
David and Sandra Burbidge
Sir Ronald Cohen and Ms Sharon Harel
Licia and Michael Crystal
Mark Foster
Tony and Linda Hales
William and Kate Hobhouse
Laurence Isaacson CBE
Bruce Kovner*
Ian and Caroline Laing
Nick and Alyssa Lovegrove
Martin and Patricia McMillan
Doug and Julie McPherson*
The Honourable and Mrs Frank Newman*
Michael and Jilli Priest
A Rosemary Said
Lady Sainsbury of Turville
David Tang OBE
Peter and Nancy Thompson
Sir Mark and Lady Weinberg
Mrs Mary Weston CBE

Patrons
David and Elizabeth Acland
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Anon
Robert Anthoine
Jeffrey Archer
Rodney Baker-Bates
Balmain Charitable Trust
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Geraldine Caulfield
Irving David
Peter and Patricia Deeley
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Jonathan and Tessa Gaisman
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Ros and Alan Haigh
Louise Hamilton
Mike Hammond
Brenda Harding
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Mrs Drue Heinz DBE
John Hemingway and Robyn Oliver
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Bernard and Clare Horn
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Sir Eddie Kulukundis OBE
The Limoges Trust
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Juliette and Miles Macnair
Jacqueline B Mars*
Mike and Jill Mata
Mr and Mrs Brian McGowan
Mr and Mrs Benn Mikula
Barbara Minto
Brian and Sheila Morris
Genevieve Muinzer and Nick Segal
Terence Murphy OBE and Patricia Sherman Murphy*
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Gilbert Omenn and Martha Darling*
Marie Prutton
Mr Clive Richards OBE
JAT Saywell
Donald R Seawell
Andrew and Edith Seth
F William Shea
Dasha Shenkman
Charles Smyth-Osbourne
Francesca Stanfill*
Mr Michael Thomas QC and Baroness Lydia Dunn
Patricia Whitehead
Hilary and Stuart Williams
Dr John Wollaston
Sue and John Zealley

Shakespeare Circle
Jane Addis
John Beha
David and Ann Brierley
Ian K Burton
John Chinery
Julian Collins
Sarah M Corser
Mr and Mrs Robert Craig
Mrs P Dart
Sir William Dugdale
Ray and Eileen Dunn
Lady Flower
Mr and Mrs J Grant
Peter Gray
Mr A W P Gribble
Kay Hanley
Gillian Hanmer
Ian and Jennifer Heggie
Martin Iredale
Professor Howard Jacobs
Anthony and Gwen Jefferson
John and Beth Lawton
Graham and Vera Leeke
William G Mather
Simon Moody
Ray Morris
Katie Newbon
Paul Nicholson OSF
Sir Philip and Lady Otton
Lady Owen
Keith P Parry
Richard Pasco CBE and Barbara Leigh-Hunt
Sonja Peter
Phil Poynter
Clemency N Pym
Peter Sheldon
Mr and Mrs Alan Shelley
Mr J H Sutton
Laura Tyson and Erik Tarloff
Professor David VandeLinde
Sir Andrew Watson
Colin and Mary Wells
Professor Stanley Wells
Chris White
Julia Woodhouse
Brian Wright
Frances and Bob Young

The RSC also wishes to thank all of those contributors who we were unable to list personally.

* *Contributions made to RSC America Inc.*

Trystan Gravelle and Matthew Rhys in *Young People's Shakespeare: Macbeth*

photo: Ellie Kurtz

Case study

Hooked on theatre

"Forty years ago I was a typical schoolboy, learning Shakespeare in a classroom. Then I came to Stratford on a school trip, to see David Warner's *Hamlet*. Suddenly this rather dreary play came alive, and spoke directly to me. I was absolutely overwhelmed, and decided to come back to see the full season. My parents gave me half the money, and I worked in a retail store on Saturdays and school holidays to raise the rest. I was hooked.

Now, nearly 40 years later I want to help other people make the same discovery about Shakespeare, and about good writing in theatre generally.

I recently became a member of Shakespeare's Circle. I recognise that the RSC treads a fine line between the price of tickets, and the amount which they can assist young actors and writers. Like many of my generation, I now find that most of my financial assets are tied up. Giving a legacy means that I can provide a greater sum than I could through regular giving. And while I am not planning on the RSC being able to collect anytime soon, I know it will help them to benefit people like the 16 year old me, in the future."

Ray Morris, *RSC donor*

Financial review of the year

Statement of Financial Activities (SOFA)

Overview

The total net inflow of £1.1m across all funds as reported on the consolidated statement of financial activities (SOFA) for 2004/05 includes the following four main elements:

	£m
Net operating surplus	1.7
Additional Garfield Weston Foundation donation	1.0
Stabilisation Fund expenditure	(0.8)
Redevelopment project expenditure	(0.9)

The underlying strength of the operating surplus, coming on top of the £2.4m surplus in 2003/04, has allowed the company to set aside £3.6m to cover the net cost of the Complete Works of Shakespeare festival planned for 2006/07.

The net operating surplus of £1.7m

Summary
With a net operating surplus of £1.7m 04/05 represented a continuation of the strong financial control established in 03/04; the result included the absorption of a net cost of £0.9m relating to the cancellation of *Hecuba* in Stratford late in the year. The strength of the financial position mid year meant that the Board was able to invest a further £0.4m in significant additional and unbudgeted projects – the transfer of three plays from the Spanish Golden Age season into London, the creation of a Bunraku puppet version of *Venus and Adonis*, and additional investment in marketing.

As the following summary of the RSC's internal management accounts for 2004/05 demonstrates, underlying income generation was strong and expenditure was very well controlled.

	Actual £m
Income	
Box office income	12.1
Net development and membership income	1.5
Net Enterprise income	0.4
Partnership income	0.3
Other income	1.2
ACE subsidy	13.9
Total income	**29.4**
Expenditure	
Direct show costs	10.4
Production	3.0
Stage operations	2.4
Music	0.7
Ticket selling costs	0.8
Learning	0.3
Theatre operations	1.7
Premises	1.9
Marketing, Press and PA	2.6
Company wide	3.9
Total expenditure	**27.7**
Net surplus	**1.7**

Income
Overall income was £0.9m (3%) stronger than budgeted for the year.

Box office income was strong. The Stratford seasons would have been on target but for the £0.5m in lost income from *Hecuba's* cancellation. The highlight of the year was the successful London season which generated £2.3m, 27% more than originally planned for the year. This was partly related to the strength of the Tragedies season itself and partly because the company was able to take the Spanish Golden Age and *Venus and Adonis* into London as well.

Development income was boosted by the Garfield Weston grant to fund the artist development programme. £0.5m of this was recognised in the management accounts with the remaining £1.0m carried forward to be deployed in 2005/06 and 2006/07.

Net earnings from the Enterprise businesses, in particular retail, programmes and catering, were affected by the cancellation of *Hecuba* and finished the year £0.1m below budget.

Other income was £0.4m higher than planned – benefiting from royalties relating to the commercial run of *All's Well That Ends Well* in London, higher than anticipated royalties from *Les Miserables*, and buoyant investment receipts which reflected the strong cash position.

ACE income was exactly as planned.

Expenditure
Expenditure across the company was very well controlled and finished the year £1.1m (4%) below budget despite the additional activity mentioned above. The main factors were as follows:

Direct show costs were £0.3m less than budget, even though they included *Venus and Adonis* in London and Stratford, a ten week run of the Spanish Golden Age and a week of *Hecuba* performances in London, and the early opening of the 2005 Summer season in all three Stratford theatres – all of which was unplanned at the start of the year and represented additional investment of £1.3m.

A proportion of the savings related to the RSC's new culturally exempt VAT status, where some budgets had been grossed up to include VAT unnecessarily, but control was good across the board and contingencies were not needed.

Lower than expected use of freelance musicians during the year led to savings of £0.1m in *Music*.

We incurred extra expenditure of £0.2m in *Marketing* to promote the Spanish Golden Age in London, *Venus and Adonis* and to fund additional market research, offset by savings of £0.3m in general administrative overheads as measures take in 2003/04 continued to bear fruit.

Finally the general contingency of £0.5m included in the plan was not required.

Garfield Weston Foundation donation
Early in the year the RSC received a donation £1.5m to help fund the additional costs associated with the Artists' Development Programme and so this needs to be reflected in the SOFA. Of this £0.5m was recognised within the 04/05 operating surplus and £1.0m was carried forward as a designated artistic project fund. £0.5m will be spent in 05/06 and the remaining £0.5m in 06/07.

Stabilisation Fund expenditure
The main element of spending against the stabilisation fund was the £0.5m final payment to the Barbican, required under Project Fleet to buy the company out of its long term lease obligations. The remainder of the expenditure related to the HR review, a small number of redundancies and consultancy.

Redevelopment project expenditure
£0.9m was spent in the year on the project team and related costs as the Board took the decision in September 2004 to move forward with the redevelopment of the RST and the wider site.

Consolidated Balance sheet

Debtors
The sharp reduction in debtors in the year reflected the receipt of the £9.7m VAT refund in April 2005, partially offset by £0.8m grants outstanding from ACE (pending the completion of a touring review) and £0.9m in accrued income, of which £0.6m related to the US tour to Davidson College late in the year.

Investments
£10m was moved into unrestricted investments in the year, in addition to the £1.5m already held. £5m was invested in fixed interest deposit for one year and £5m was placed in an equity linked deposit for three years.

Cash
The main factors in the £5.2m net reduction in cash were:

	£m
Operating surplus	1.7
VAT receipt	9.7
Transfer into investments	(10.0)
Additional Garfield Weston donation	1.0
Repayment of short term loan to Gatsby Trust	(3.2)
Expenditure on stabilisation and redevelopment funds	(1.7)
Mortgage redemption	(0.6)
Subsidy owing from ACE	(1.0)
Other	(1.1)
Total	**(5.2)**

Surplus cash is invested in AAA rated liquidity funds generating an average return of just below 5%.

Short term creditors
The reduction in short term creditors reflects the repayment of the £3.2m short term to the Gatsby Trust. This was advanced late in 03/04 to provide short term funding for the Arden Hotel reverse premium.

Long term creditors
The two outstanding mortgages totalling £0.6m were redeemed during the year.

Unrestricted Funds Policy
The policy is to hold sufficient unrestricted funds to cover routine capital expenditure (estimated at £0.2 – £0.4m pa), as well as to allow scope to cover both exceptional capital expenditure and exceptional operating items which cannot be funded from the normal general contingency set aside within operational budgets. This policy would normally require holding total unrestricted funds of c. £2m.

In 04/05 net unrestricted funds fell slightly from £2.5m to £2.4m. The main factors were:

	£m
2004/05 operating surplus	1.7
Release of asset replacement fund	1.2
Creation of CWF designated fund	(3.6)
Gain on investments	0.5
Total	**(0.1)**

Designated funds
Total designated funds increased by £2.2m from £13.5m to £15.7m as follows:

	£m
Expenditure on asset replacement fund	(0.3)
Transfer of asset replacement fund to general fund	(1.2)
Expenditure on stabilisation fund	(0.9)
Garfield Weston donation	1.0
Creation of 2006/07 *The Complete Works* Festival fund	3.6
Total	**2.2**

Looking ahead to 2005/06

During the preparation of the 05/06 budget overhead budgets were tightened further to reflect the extent of savings achieved in 04/05 and to a lesser extent 03/04. This, together with strengthening box office income, has allowed an additional £1.7m to be invested on stage.

Risk Management

The Audit Committee reviews the effectiveness of all material internal controls, including operational, financial and compliance controls and risk management systems. It is supported in this task by a part time internal auditor.

The internal control systems are designed to meet the RSC's particular needs and the risks to which it is exposed, to manage those risks and to provide reasonable assurance against misstatement or loss. Established regular procedures, including budgetary controls, operate to monitor the receipt of income and both revenue and capital expenditure.

The Board has reviewed and assessed the risks to which the organisation may be exposed. A risk register identifies those risks and assigns specific actions and responsibilities for mitigating them. The risk management process is ongoing, and is regularly reviewed by the Board. Actions required to mitigate risks are incorporated into the organisation's Business Plan.

The Audit Committee meets twice a year and at other times as required. It reports to the full Board regularly.

Andrew Parker
Director of Finance and Administration

Chairman's note

Summary accounts
These summarised accounts represent a summary of information extracted from the Board's report and the full statutory consolidated accounts of the Royal Shakespeare Company for the year ended 31 March 2005. They may not contain sufficient information to allow for a full understanding of the financial affairs of the Corporation. For further information, the full accounts, the auditors' report on those accounts and the Board's annual report should be consulted. Copies of these can be obtained from:

The Royal Shakespeare Company
Waterside
Stratford-upon-Avon
Warwickshire
CV37 6BB

Basis of preparation of summary accounts
The summary accounts have been prepared under the historical cost convention as modified for the revaluation of certain investments and in accordance with the Charities Act, Statement of Recommended Practice: Accounting and Reporting by Charities, applicable UK Accounting Standards, and the Royal Charter of Incorporation on the basis of a going concern which assumes that sufficient funds will continue to be forthcoming from the Arts Council of England to enable The Royal Shakespeare Company to continue as a financially viable concern.

The full annual accounts were approved on 19 July 2005 and will be delivered to the Charity Commission in due course. The accounts have been audited by a qualified auditor, KPMG LLP, who gave an audit opinion which was unqualified.

The summarised accounts set out on pages 32 to 33 are the responsibility of the Board.

Sir Christopher Bland
RSC Chairman of the Board

4 October 2005

Independent auditor's statement to the Board of the Royal Shakespeare Company

We have examined the summary non-statutory financial information ("the summary financial information") set out on pages 32 to 33 which has been prepared for the purpose of inclusion in the Royal Shakespeare Company's ("The Corporations") annual review.

This statement is made solely to the Board in accordance with our terms of engagement dated 18 October 2002. Our work has been undertaken so that we might state to the Board those matters we have been engaged to state in this statement and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Board, for our work, for this statement, or for the opinions we have formed.

Respective responsibilities of the Board and auditors
The Board are responsible for the preparation of the summary financial information and the Board's report. We have agreed to report to you, the Board, on their consistency with the Statutory Board Report and Accounts, on which we reported on 4 October 2005. We also read the other information contained in the annual review and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the full accounts.

Basis of opinion
We conducted our examination having regard to Bulletin 1999/6. "The auditors statement on the summary accounts" issued by the Auditing Practices Board as if this bulletin applied to this summary financial information. Our report on the Corporation's Statutory Board Report and Accounts describes the basis of our audit opinion on those accounts.

Going concern
In forming our opinion on the Statutory Board Report and Accounts, we considered the adequacy of the disclosures made in the accounts of the Corporation concerning the continued financial support of the Arts Council of England. Neither the Statutory Board Report and Accounts nor the summary financial information include any adjustments that would result from a failure to receive appropriate funding. Details of the circumstances relating to this are described in the "Basis of preparation of summary accounts" on page 30.

Opinion
In our opinion the amounts included in the summary financial information are consistent with the Statutory Board Report and Accounts of The Royal Shakespeare Company.

KPMG LLP
Chartered Accountants
Birmingham

4 October 2005

Consolidated statement of financial activities

for the year ended 31 March 2005	Operations/ unrestricted funds £'000	Endowment funds £'000	Restricted funds £'000	Total funds 2005 £'000	Total funds 2004 £'000
Incoming resources					
Donations and similar incoming resources	16,834	-	2,873	**19,707**	16,762
Activities in furtherance of the Corporation's objectives	14,011			**14,011**	13,777
Exceptional item: Refund of VAT overpaid in prior years	-	-	-	**-**	6,496
Activities for generating funds:					
Licensing of rights	301	-	-	**301**	547
Non-investment property letting	135	-	-	**135**	-
Income from subsidiary undertakings	1,377	-	-	**1,377**	1,371
Investment income and interest receivable:					
Exceptional item: Interest receivable on VAT overpaid in prior years	-	-	-	**-**	3,226
Other investment income and interest receivable	878	-	68	**946**	386
Total investment income and interest receivable	878	-	68	**946**	3,612
Total incoming resources	33,536	-	2,941	**36,477**	42,565
Resources expended					
Costs of generating funds:					
Fundraising and publicity	(4,196)	-	-	**(4,196)**	(3,750)
Expenditure of subsidiary undertakings	(927)	-	-	**(927)**	(894)
	(5,123)	-	-	**(5,123)**	(4,644)
Charitable expenditure					
Costs of activities in furtherance of the Corporation's objectives	(23,762)	-	(177)	**(23,939)**	(21,282)
Reorganisation costs	(825)	-	-	**(825)**	(1,838)
Redevelopment costs	-	-	(3,761)	**(3,761)**	(745)
Management and administration	(2,193)	-	-	**(2,193)**	(2,352)
Total charitable expenditure	(26,780)	-	(3,938)	**(30,718)**	(26,217)
Total resources expended	(31,903)	-	(3,938)	**(35,841)**	(30,861)
Net incoming/(outgoing) resources					
Before exceptional items	1,633	-	(997)	**636**	1,982
Exceptional items	-	-	-	**-**	9,722
Total	1,633	-	(997)	**636**	11,704
Net gains on investment assets	111	247	107	**465**	633
Exchange losses	(6)	-	-	**(6)**	(151)
Transfers between funds	158	(163)	5	**-**	-
Net movement in funds	1,896	84	(885)	**1,095**	12,186
Fund balances brought forward	16,105	3,575	3,356	**23,036**	10,850
Fund balances carried forward	18,001	3,659	2,471	**24,131**	23,036

The incoming resources and resulting net movement in funds arise from continuing operations. All restricted funds are income funds.

The Corporation has no recognised gains or losses other than the net movement in funds for the year. There is no material difference between the results as stated and the results on a historical basis.

Consolidated balance sheet of the Corporation

at 31 March 2005

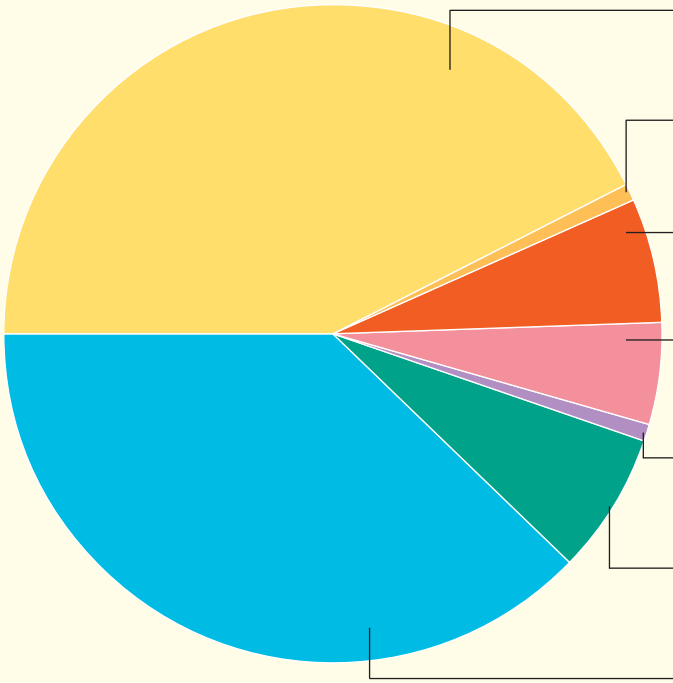
		2005		2004
	£'000	**£'000**	£'000	£'000
Fixed assets				
Tangible fixed assets		**4,859**		5,152
Investments		**6,386**		5,953
		11,245		11,105
Current assets				
Stock and work in progress	**1,225**		1,099	
Debtors	**2,969**		10,953	
Investments:				
Amounts falling due within one year	**5,000**		-	
Amounts falling due after more than one year	**5,000**		-	
Cash at bank and in hand	**4,137**		9,313	
	18,331		21,365	
Creditors: amounts falling due within one year	**(5,445)**		(8,815)	
Net current assets				
Due within one year	**7,886**		12,550	
Due after more than one year	**5,000**		-	
		12,886		12,550
Total assets less current liabilities		**24,131**		23,655
Creditors: amounts falling due after more than one year		**-**		(619)
Net assets		**24,131**		23,036
Endowment funds		**3,659**		3,575
Restricted funds		**2,471**		3,356
Unrestricted funds				
General Operating Fund	**2,278**		2,548	
Designated Funds	**15,721**		13,555	
Non charitable Trading Funds	**2**		2	
		18,001		16,105
Total funds		**24,131**		23,036

These accounts were approved by the Board on 19 July 2005 and signed on its behalf by:

Sir Christopher Bland

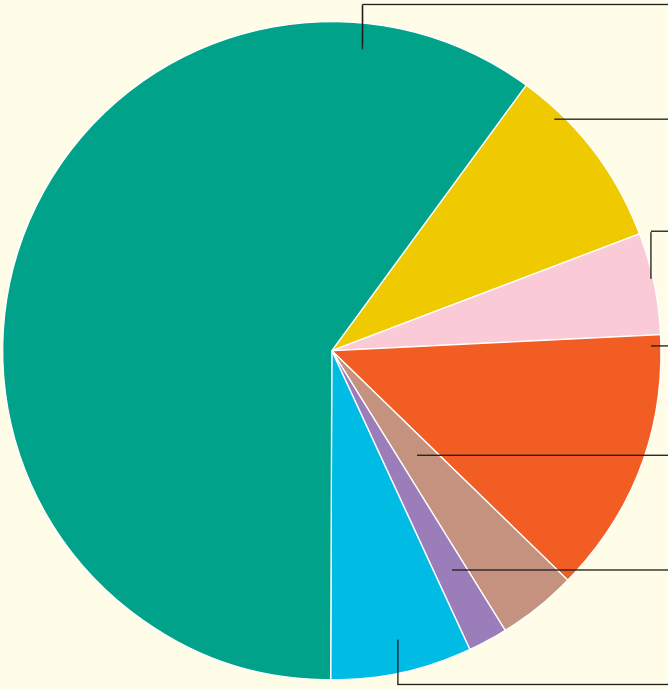
Lady Sainsbury of Turville

Analysis of operational income



£m		
13.9	43%	**Grants**
0.2	1%	**Learning**
1.8	6%	**Interest and other**
1.7	5%	**Enterprise**
0.2	1%	**Partnership**
2.2	7%	**Sponsorship and donations**
12.1	38%	**Box Office**

Analysis of operational expenditure



£m		
18.3	60%	**Productions**
2.2	7%	**Management and administration**
0.5	2%	**Learning**
1.3	4%	**Enterprise**
4.0	13%	**Theatre operations**
1.6	5%	**Fundraising**
2.6	9%	**Marketing and publicity**

Corporate governance

Patron
Her Majesty the Queen

President
His Royal Highness
The Prince of Wales

Deputy President
Sir Geoffrey Cass MA CCMI

Chairman of the Board
Sir Christopher Bland

Deputy Chairman
Lady Sainsbury of Turville

Board of Governors
Sir Christopher Bland
Chairman
Professor Jonathan Bate FBA FRSL
Neil W Benson FCA OBE
Jane Drabble OBE
Mark Foster
Janet M Gaymer CBE
Sara Harrity MBE
Laurence Isaacson CBE
Nick Lovegrove
Dana G Mead
David Oyelowo
Tim Pigott-Smith
Neil Rami
Lady Sainsbury of Turville
Anthony K Wilson MA

Audit Committee
Anthony K Wilson MA
Chairman
Neil W Benson FCA OBE
Robert Clarke FCA
Martin Iredale FCA

Nominations Committee
Janet M Gaymer CBE
Chairman
Sir Christopher Bland
Sir John Boyd
Sir Geoffrey Cass MA CCMI
Jane Drabble OBE
Lady Sainsbury of Turville

Project Committee
Lady Sainsbury of Turville
Chairman
Sir Christopher Bland
Sir Geoffrey Cass MA CCMI
Ian Laing MA MSc CBE
Jonathan S Lane MA FRICS
Ian Ritchie
Anthony K Wilson MA

Governors
Rodney P Baker-Bates
Professor Jonathan Bate FBA FRSL
Jana Bennett
Neil W Benson FCA OBE
Sir Christopher Bland
President Lee C Bollinger
Sir John Boyd
David Burbidge OBE
Sir Geoffrey Cass MA CCMI
Michael Crystal QC
Jane Drabble OBE
Mark Foster
Janet M Gaymer CBE
Sally Greene
Sara Harrity MBE
Michael Hoffman
Laurence Isaacson CBE
Jonathan S Lane MA FRICS
Sir William F Lawrence Bt OBE
Charles Leadbeater
Barbara Leigh-Hunt
Nick Lovegrove
Dana G Mead
Ronnie Mulryne
David Oyelowo
Tim Pigott-Smith
David Rami
Ian Ritchie
Wafic Said
Lady Sainsbury of Turville
Albert Scardino
Brockman Seawell
Andrew Seth
Alex Stephenson CBE
David Suchet OBE
Professor David Vandelinde
Anthony K Wilson MA
Sir David Wright GCMG LVO

Honorary Governors
Robert Anthoine
Philip Bermingham
Dr Levi Fox OBE DL
William Griffith
Tony Hales
Martin Iredale FCA
Sir Brian Jenkins GBE
Simon E A Kimmins
F S Law CBE
P G Livesey
Paul Morgan MA FSA
Anthony R Pender FRICS
Stephen Pratt MA
Ian Rushton
J A T Saywell
Donald R Seawell
Derek Webster
Lord Willoughby de Broke
The Town Mayor
Chairman, Stratford on Avon District Council
Director, The Shakespeare Institute
Roger Pringle MA
Director, The Shakespeare Birthplace Trust

Honorary Life Governors
Sir William Dugdale Bt CBE
Muir Hunter QC MA

Honorary Emeritus Governors
Lady Anderson
Charles Flower
Lady Flower
Drue Heinz DBE
Frederick R Koch
Leonard Mathews OBE
Lord Alexander of Weedon QC
Professor Stanley Wells

Senior Management
Michael Boyd
Artistic Director
Vikki Heywood
Executive Director

Board of Directors, RSC America Inc
Sir Christopher Bland
Lady Sainsbury of Turville
Christopher Seton Abele
Lee C Bollinger
Laurence Isaacson CBE
Dr Henry A McKinnell
Dana G Mead
Mark Pigott

Acting companies

The Dog in the Manger

House of Desires

Pedro, the Great Pretender

Tamar's Revenge

William Buckhurst
James Chalmers
Joseph Chance
Claire Cox
Julius D'Silva
Rebecca Johnson
Katharine Kelly
Melanie MacHugh
Joseph Millson
Vinta Morgan
Emma Pallant
Oscar Pearce
John Ramm
Matt Ryan
Peter Sproule
John Stahl
Simon Trinder
Joanna Van Kampen
John Wark
Oliver Williams

King Lear

Hamlet

Pal Aron
Louise Bangay
Anita Booth
Siân Brooke
Peter Bygott
Caolan Byrne
Edward Clarke
Samuel Clemens
Richard Cordery
Matt Cross
Ian Drysdale
Jonathan Forbes
Meg Fraser
Ruth Gemmell
Trystan Gravelle
Sean Hannaway
David Hargreaves
Greg Hicks
Louis Hilyer
Michael G Jones
John Killoran
John Mackay
Neil Madden
Forbes Masson
Tam Mutu
John Normington
Sion Tudor Owen
Emily Raymond
Corin Redgrave
Matthew Rhys
Toby Stephens
Siân Thomas
Jessica Tomchak
Gideon Turner
Jack Whitam
Clive Wood
Leo Wringer
Anatol Yusef

Poor Beck

Louise Bangay
Siân Brooke
Greg Hicks
Louis Hilyer

Tynan

Corin Redgrave

Midwinter

Pal Aron
Jean-Claude Thompson
Ruth Gemmell
Sean Hannaway
Jonathan Magro
John Normington

Daughter of the Air

William Buckhurst
Joseph Chance
Claire Cox
Rebecca Johnson
Katherine Kelly
Emma Pallant
John Ramm
Clifford Rose
Matt Ryan
John Stahl
Simon Trinder
Joanna Van Kampen

Nowhere to Belong

Yasmin Alibhai-Brown

September 10 2001

Douglas Coupland

Venus and Adonis

Michael Pennington
(Narrator)
Michael Bayliss
(Puppeteer)
Rachel Leonard
(Puppeteer)
Lynn Robertson Bruce
(Puppeteer)
Sarah Wright
(Puppeteer)
Nele De Craecker
(Puppeteer)

The Pilate Workshop

Anita Booth
Peter Bygott
Richard Cordery
Ian Drysdale
Jonathan Forbes
David Hargreaves
Michael G Jones
John Mackay
Forbes Masson
Toby Stephens
Jessica Tomchak
Gideon Turner
June Watson
Jack Whitam
Oliver Williams
Clive Wood
Leo Wringer

Head/Case

Sarah Cattle
Claire Cogan
Jonjo O'Neil

Visible

In association with
Cardboard Citizens

Mojisola Adebayo
Siân Brooke
Jake Goode
Patrick Onione
John Ramm
Simon Trinder

Young People's Shakespeare: Macbeth

Caolan Byrne
Edward Clarke
Samuel Clemens
Matt Cross
Meg Fraser
Trystan Gravelle
John Killoran
Neil Madden
Tam Mutu
Matthew Rhys
Sion Tudor Owen
Anatol Yusef

Trade

Claire Benedict
Karen Bryson
Noma Dumezweni

Julius Caesar

The Two Gentlemen of Verona

Vanessa Ackerman
Alex Avery
Richard Clews
Richard Copestake
Phillip Edgerley
Endy McKay
Andrew Melville
Laurence Mitchell
Gary Oliver
Merryn Owen
Rachel Pickup
Emma Powell
Patrick Romer
Clifford Samuel
Christopher Saul
Adrian Schiller
Simon Scott
Ria The Dog
Zubin Varla
Simon Watts
Brigid Zengeni

Beauty and the Beast

Phillip Aiden
Lee Boggess
Darren Carnall
Margie Chadwick
Sergio Covino
Alistair David
Jarren J Fawthrop
Matt Firth
Christian Flint
Nancy Wei George
Michelle Lukes
Ebony Molina
Karen Paullada
Jan Pearson
Sirine Saba
Gary Sefton
Flik Swan
Daniel Tuite
Darren Tunstall
Beth Vyse
Ewan Wardrop
Miltos Yerolemou

Hecuba

Charlotte Allam
Jane Arden
Rosalie Craig
Maisie Dimbleby
Alan Dobie
Matthew Douglas
Darrell D'Silva
Barbara Gellhorn
Aileen Gonsalves
Harry Jackson
Lydia Leonard
Lisa McNaught
Farah Mohamed
Michele Moran
Sasha Oakley
Katherine O'Shea
Judith Paris
Sarah Quist
Vanessa Redgrave
Darcy Soloman
Christopher Terry
Malcolm Tierney
Natalie Turner- Jones

Thomas More

A New Way to Please You

Barry Aird
Nigel Betts
Teresa Banham
Ishia Bennison
Peter Bramhill
Michelle Butterly
Miranda Colchester
Nigel Cooke
Ewen Cummins
Peter de Jersey
Ian Drysdale
Evelyn Duah
Geoffrey Freshwater
Jon Foster
Kevin Harvey
James Hayes
David Hinton
Michael Jenn
Jonjo O'Neill
Keith Osborn
Fred Ridgeway
Vinette Robinson
Matt Ryan
Mark Springer
Barry Stanton
Julian Stolzenberg
Tim Treloar

Solstice

Suzanne Burden
Peter Bygott
Eke Chukwu
Frances Jeater
Neil McKinven
Alan Morrissey
Sally Tatum
Kevin Trainor

The Company

Advisory Director's Office
John Barton
Advisory Director
Delyth Jones
Personal Assistant to the Advisory Director

Artistic Director's Office
Michael Boyd
Artistic Director
Thea Jones
Assistant to the Artistic Director
Jane Tassell
Assistant to the Associates and Programme Development Director

Assistant Directors
Philip Breen
Edward Dick
Hannah Eidinow
Elizabeth Freestone
Donnacadh O'Briain
William Oldroyd
Richard Twyman

Associates
Dominic Cooke
Gregory Doran
Associate Directors
Tom Piper
Associate Designer

Box Office
Patricia Boycott
Sales Supervisor
Administrator
Helen Clay
Postal Assistant
Christine Elliott
Emma Fleming
Jenifer Forbes
Susan Gardner
Elizabeth Gill
Ruth Harris
Norma Henderson
Margaret Jackson
Andrew Kessell
Christine Morgan
Maria Mottram
Samantha Thompson-Taylor
Jane Trotman
Katherine Watts
Marilyn Walton
Ruth Westleigh-Pick
Sales Operators
Kim Goodman
Sales Supervisor (Communication)
Gerry Martin
Sales Supervisor (Systems)
Steven Haworth
Sales Manager
Pauline Humphrey
Dolores Manteiga
Kerry-Sue Peplow
Sales Operators (Support)
Eleanor Joy
Postal Assistant

Casting
John Manning
Casting Co-ordinator
Ginny Schiller
Acting Head of Casting
Janine Snape
Casting Assistant

Chaperones
Amanda Laidler
Sarah Seccombe
Jennifer Wilson
Chaperones

Cleaners
David Allcock
Rod Barnet
Jean Beesley
Jill Blom
Francis Castello
Nanezda Cirule
Elizabeth Clifford
Kate Clifford
Lisa Cowley
Susan Hancock
Theresa Harris
Robert Holloway
Gillian Jones
Pat Paragreen
Vivian Albert Patterson
Lucy Payne
Rosemary Payne
Valerie Potts
Joanna Skawara
Mary Smart
Andrew Stenson
Bill Taylor
Mark Usher
Deborah Walford
Graham Wright
Cleaners
Julian Lines
Team Leader

Collection
Elizabeth Dale
Prudence Dunn
Collection Assistants
Medeana Mitchell
Collection Administrator

Commercial
Mary Butlin
Head of Market Planning
Kate Horton
Commercial Director
Bryony Heasman
Assistant to Commercial Director

Company Management
Michael Dembowicz
Chantal Hauser
Pip Horobin
Jondon
Company Managers

Complete Works Festival
Deborah Shaw
Programme Development Director
Jane Tassell
Assistant to the Associates and Programme Development

Costume
Carole Allcott
Emma Harrup
Cutters
Helen Baines
Head of Dye
Esther Bradley
Kate Freshwater
Barbara Fuchs
Sarah Plowright
Skilled Costumiers
Rachel Dickson
Costume Department Co-ordinator
Ivan Douglas
Costume Department Administrator
Rebecca Edwards
Senior Dye
Julian Gilbert
Head of Boots and Armoury
Brenda Gollnast
Jane Rogalski
Senior Costumiers
Helen Davenport
Deborah Jaunai
Yvette Manhood
Zarah Meherali
Hannah Waterman
Veronika Weidenhiller
First Assistants
Charlotte Hobbs
Dye Technician
Sally Locke
Stockroom Keeper
Rebecca Marshall
First Assistant Footwear
Alistair McArthur
Head of Costume
Elaine Moore
Head of Hats and Jewellery
Maurice Robson
Head of Men's Costume
Emily Kingston-Lee
Cutter's Assistant
Alan Smith
Senior Leatherworker
Kirsti Spence
Head of Ladies' Costume
Margaret Wakelin
Senior Milliner

Costume Hire
Kenneth Singleton
Christopher Ward
Costume and Prop Hire Assistants
Alison Mitchell
Head of Costume and Prop Hire
Jane Taylor
Secretary

Design
Penny Challen
Colin Richmond
Trainee Designers

Development
Jenny Bond *Office Manager (RSC America)*
Priscilla Bratcher
Managing Director (RSC America)
Julie Byczinski
Campaign Manager
Matthew Collins
Development Administrator
Liam Fisher-Jones
Development Director
Rachel Giles
Development Assistant
Jenny Haimes
Annual Fund Officer
Kirstin Irvine
Head of Development (Revenue)
Chris Johnson
Development Officer (Research)
Freddi Lipstein
Business Manager (RSC America)
Sophie Lopez-Welsch
Annual Fund Manager
Kathryn Thompson
Development Manager (Stewardship)
Louise Turner
Development Manager (Research)
Angela Vellender
Corporate Partnerships Manager
Naomi Waite
Development Manager
Graeme Williamson
Head of Development (Capital)

Drawing Office
Alan Bartlett
Head of Construction and Technical Design
David Harris
Design Engineer
Charles MacCall
Senior Draughtsman
Josephine Mohicanof
Technical Design Administrator
Brett Weatherhead
Draughtsperson

Duty Managers
Rachel Barnes
Suzanne Harris
Roy Holton
Stacey Kennedy
Bronwyn Robertson
Richard Rhodes

Engineering Services
Simon Bowler
Head of Engineering Services
Peter Fordham
Engineering Manager
Richard Power
Maintenance Electrician
Martin Simms
Senior Maintenance Electrician
Jane Taylor
Engineering Services Assistant

Enterprise
Andrew Edwards
Interim Head of Enterprise
Helen Robson
Commercial Projects Manager
Kevin Wright
Programme Co-ordinator

Executive Director's Office
Vikki Heywood
Executive Director
Romee Latif
Administrator
Michele Percy
Assistant to the Executive Director and Clerk to the Governors

Finance
Pippa Adamson
Chief Management Accountant
Jeni Allen
PA to Director of Finance and Administration
Esther Cartwright
Anne Howell
Sheena Hughff
Bev Milne
Gwen Powell
Meg Rollason
Accounts Officers
Ron Codrington
Pensions and Insurance Officer
Becky Harris
Payroll Manager
Louise Marston
Accounts Services Manager
Susan Coffey
Chris Harris
Julie Robinson
Ben Waters
Management Accountants
Helen Miller
Internal Auditor
Andrew Parker
Director of Finance and Administration
Anne Nicklin
Susan Shields
Diana Strickland
Payroll Officers
Mike White
Financial Services Manager

Front of House
Gillian Berry
Margaret Bidgood
Barbara Bloch
Jocelyn Carter
Josephine Dalton Leggett
Sean Harper
Katherine Holland
Lucy Horton
Ann Kelly
Conny Loder
Ben Luntley
Sally Luntley
Hilary Lynch
Carol Morris
Hege Bleidvin-Sandaker
Melvyn Parsons
Wendy Rands
Alan Robson
Carlos Rodriguez
Barbara Santana
Alexandra Scarpellino
Mary Taylor
Fiona Tursner
Susan Whatmore
Linda Wimperis
Ushers
Brian Geldard
John Hirons
David E Jones
Kenneth Mitchell
Dennis Southall
Alun Sparrow
Claire Sparrow
Michael Truscott
Gerald Wheeldon
Elaine Wilson
David Wimperis
Attendants
Roy Holton
Customer Service Team Leader
Colin Hughff
Relief Customer Service Team Leader

Gardener
Robert Holt
Head Gardener

General Manager
Ludo Keston

Graphics
Clare Booth
Graphic Designer
Sophie Clausen
Senior Graphic Designer
Gina Print
Administrator
Andy Williams
Head of Graphics

Green Room
Jenny Furniss
Sarah Furniss
Heather Humphreys
Rita Williams
Catering Assistants
Sylvia Hall
Green Room Supervisor
Ruth Treharne
Catering Manager

Human Resources
Rachel Barnes
HR Administrator
Adele Cope
Head of Personnel Advisor
Claire Warburton
Head of Professional Development
Karen Ward
Health and Safety Assistant

IT
Debby Bailey
Administrator
Brian Birch
Telephone Engineer
Wayne Evans
Senior Support Specialist
Jacqui Hamp
Projects Co-ordinator
Dara Hogan
Database Developer
Mary Morris
Project Manager
Chris O'Brien
Head of Information Technology
Matthew Reading
Network Administrator
Jonathan Damien Smith
Programmer

Learning
Gareth Collins
Administrator, Education Programme
Maria Evans
Director of Learning
Marjorie Forbes
Project Leader, Education Programme
Virginia Grainger
Manager Families, Communities and Young People
David Howells
Curator of RSC Collection and Archive

Fiona Ingram
Head of Education Programme
Mary Johnson
Acting Director of Learning
Sarah Keevill
Assistant to the Director of Learning
Jacqui O'Hanlon
Manager, Teacher's Programme
Duska Radosavljevic
Manager, Higher Education Programme
Caroline Ray
Curatorial Assistant
Taryn Storey
Manager, Learning Resources
Melanie Whitehead
Department Manager
Suzanne Worthington
Acting Manager, Learning Resources
Mardi Widdowson
Administrative Assistant, Higher Education Programmes

Legal
Caroline Barnett
General Counsel

Lighting
Phil Ash
Keith Cookson
Andrew Davis
Simon Spencer
Special Senior Lighting Technicians
Caroline Burrell
Senior Lighting Technician – Regional Tour
Jake Brain
Craig Sheppard
First Lighting Technicians
Victoria Brennan
Kevin Carson
Alexandra Fox
Matthew Peel
David Richardson
Lighting Technicians
Kirsty Waine
Lighting Technician – Regional Tour
Simon Bayliss
Assistant Head of Lighting
Wayne Dowdeswell
Paul Van Der Heyden
Lighting Supervisors
Vince Herbert
Head of RSC Lighting

Literary Department
Jeanie O'Hare
Literary Manager

London Operations
Corinne Beaver
London Manager
Bindya Chauhan
London Administrative Assistant
Guiseppe Ranieri
Clapham Caretaker
Wendy Turnstill
Clapham Caretaker

Maintenance
Clive Bardell
Maintenance Painter and Decorator
Bill Rostron
Maintenance Manager
Greg Whan
Maintenance Assistant

Maintenance Wardrobe
Delfina Angiolini
Wardrobe Mistress (RST)
Carolyn Daniels
Wardrobe Mistress (Swan)
Linda Hood
Wardrobe Mistress – Regional Tour
Liz Macartney
Assistant Wardrobe Mistress (Swan)
Lorna Carmichael
Assistant Wardrobe Mistress (RST)
Else Curtis
Elayne Dexter-Jones
Yvonne Gilbert
Linda Hood
Tom Horton
Roy Jenkins
Keith Lovell
Michael Nolan
Mary Ord
Lynn Rooks
Jo-Anne Wallington
Dressers

Marketing
Katie Cain
Marketing Officer
David Collins
Marketing Officer
Natasha Goodge
Marketing Assistant
Chris Hill
Head of Marketing
Marianne Jacques
Marketing Officer
Jo Litt
Marketing Manager
Rebecca Small
Marketing Officer
Sarah Taylor
Assistant Marketing Officer

Membership
Sally Nortcliffe
Membership Secretary
Loraine Summerton
Membership Assistant

Music
Kate Andrew
Music Manager
James Jones
Kevin Pitt
Ian Reynolds
David Statham
Andrew Stone Fewings
Edward Watson
Musicians
Richard Sandland
Music Assistant
Michael Tubbs
Music Advisor
John Woolf
Head of Music

Nursery
Rachael Barber
Administration Assistant
Laura Cameron
Jo Pinchbeck
Nursery Assistants
Samantha Fulford
Christine Green
Deputy Nursery Manager
Kate Robinson
Head of Nursery

Paintshop
Anthony Goldby
Technical Scenic Artist
Nigel Loomes
Head of Paint Workshop

Press and Communications
Dean Asker
Communications Officer
Lucy Billiard
Communications Assistant
Clea Boorman
Web Editor
Jane Ellis
Communications Manager
Joanna Hammond
Press and PR Officer
Philippa Harland
Head of Press
Roger Mortlock
Director of Communications
Monica Patel
Press and Marketing Assistant
Lucien Riviere
PA to Director of Communications
Nada Zakula
Press and PR Officer

Producers
Jeremy Adams
Producer
Daisy Heath
Administrator
Tara Hull
Producer
Charlotte Lambert
Assistant to the Producers
Fiona Lindsay
Events Producer
Sue Skempton
Rachel Wall
Planning Co-ordinators
Denise Wood
Lead Producer

Production Office
Simon Ash
Senior Production Manager
Peter Bailey
Head of Residencies and Special Projects
Mark Graham
Peter Griffin
Production Managers
Geoff Locker
Technical Director
Jessica Nussey
Assistant to the Technical Director
David Parker
Senior Production Manager
Flip Tanner
Technical Projects Manager (Redevelopment)
Alun Thomas
Staff Scheduler
Rebecca Watts
Touring Production Manager

Project Office
Trudi Boon
Project Assistant
Simon Harper
Deputy Project Director
Madeleine Henry
Project Administrator
Peter Wilson
Project Director

Property Workshop
Maggie Atkins
Malcolm Brain
Carl Taylor
Tacker Taylor
Mel West
Prop Technician
John Evans
Head of Property Workshop
Sharon Foley
Assistant to Head of Property Workshop

Retail
Annette Ashfield
Biddy Carter
Shops Senior Supervisors
Laura Ellison
Jeffrey Steele
Lisa White
Shops Sales Assistants
Alan Chandler
Stores Senior Supervisor
Jaqui Capaldi
Sheila Day
Sarah Holt
Karen May
Gwen Rogers
Senior Sales Assistants
Jan Stanton
Retail Buyer
Justin Tose
Retail Manager

Scenic Engineering
Darren Ainsworth
Kevin Neville
Ian Rhind
Tobias Robbins
Martin Robinson
Scenic Engineers
David Tinson
Scenic Engineering Manager

Scenic Workshop
Andrew Clark
Matthew Jacques
Ross Kitching
Gavin Reeves
Carpenters
Zachary Allen
Richard Brain
Julian Crang
David Dewhurst
David Watson
Senior Scenic Carpenters
Rufus McDermot
Lewis Pierpoint
Carpenter's Assistants
Paul Collins
Assistant Machinist
Paul Hadland
Scenic Workshop Manager
James Hicks
Deputy Scenic Manager
Robert Hinton
Logistics Manager
Benjamin Morris
Apprentice Scenic Carpenter
Brian Robbins
Deputy Scenic Manager
John Speakman
Scenic Assistant

Sound
Andrew Franks
Chris Vernon
Sound Technicians
Steve Mayo
Sound Technician – Regional Tour
Tim McCormick
First Sound Technician
Mike Compton
Tim Oliver
Martin Slavin
Senior Sound Technicians
Andrea J Cox
Sound Supervisor
Jeremy Dunn
Head of RSC Sound

Stage
Michael Vickers
Deputy Stage Supervisor
Peter Cholerton
Graham Humphrey
Peter Stone
Props Supervisors
John Vickers
Senior Flyman
John Bluck
Jessica Furse
Darren Guy
Alistair Pitts
Neill Robson
Senior Stage Technicians
Stuart McCann
Senior Stage/Props Technician
Simon Packer
Richard Storry
Stage Props Technicians
Mark Collins
Roger Haymes
Stage Supervisors
Matthew Aston
Richard Daubney
Terry Round
Tom Watts
Neil White
Kevin Wimperis
Stage Technicians

Stage Door Keepers
Patricia Carnell
Sandra Holt
Barry Lytollis
Shirley Mitchell

Stage Management
Jenny Grand
Robin Longley
Jenny O'Connell
Fran O'Donnell
Olly Seviour
Juliette Taylor
Assistant Stage Managers
Robbie Cullen
Zoe Donegan
Alix Harvey-Thompson
Klare Roger
Gabrielle Sanders
Harry Teale
Deputy Stage Managers
Simon Ash
Suzi Blakey
Richard Clayton
Paul Sawtell
Stage Managers

Stratford Operations
Elizabeth Brown
Stratford Manager
Pat Collcutt
Access Manager
Suzanne Harris
House Manager
Gail Miller
Health and Safety
Christopher Oliver
Fire Officer
Richard Rhodes
Theatre Manager
Audrey Spencer
Administrator
Paul Upcott
Fire Officer
Sally Luntley
Gemma Vowles
Operations Officers

Theatre Tours
David Woodings
Theatre Tours Supervisor
Chris Hutchison
Chris Jackson
Tour Guides
Rebecca Sweeney
Tours Assistant

Voice
Cicely Berry
Voice Director
Lyn Darnley
Head of Voice
Jane Hazel
Voice Assistant

Wigs and Make-Up
Charlotte Griffiths
Penny Pritchard
Senior Wigs and Make-Up Artists
Brenda Leedham
Wig and Make-Up Supervisor
Deb Kenton
Wigs Mistress – Regional Tour
Sandra Smith
Deputy Wigs and Make-Up

Associate artists

Roger Allam
Alun Armstrong
Desmond Barrit
David Bradley
David Calder
John Carlisle
Brian Cox
Sinead Cusack
Penny Downie
Julian Glover
Mike Gwilym
Geoffrey Hutchings
Sir Derek Jacobi
Alex Jennings
Estelle Kohler
Barbara Leigh-Hunt
Anton Lesser
Richard McCabe
Peter McEnery
Joe Melia
Katie Mitchell
Gerard Murphy
Joanne Pearce
Roger Rees
Simon Russell Beale
Mark Rylance
Sir Antony Sher
Juliet Stevenson
Malcolm Storry
David Suchet
David Troughton
Philip Voss
Harriet Walter

Associate Producer

Thelma Holt CBE

Honorary Associate Artists

Bill Alexander
Michael Attenborough
John Barton
Cicely Berry OBE
David Brierley CBE
Peter Brook CBE
John Caird
Tony Church
Bob Crowley
Ron Daniels
Howard Davies
Dame Judi Dench
Chris Dyer
David Edgar
Farrah
Terry Hands
Sir Ian Holm
Alan Howard CBE
Barrie Ingham
Richard Johnson
David Jones
Sir Ben Kingsley
Ralph Koltai
Barry Kyle
Jane Lapotaire
Dame Helen Mirren
Christopher Morley
John Napier
Richard Nelson
Adrian Noble
Sir Trevor Nunn
Timothy O'Brien
Richard Pasco CBE
Steven Pimlott
Ian Richardson CBE
Paul Rogers
Paul Scofield
Sir Donald Sinden CBE
Elizabeth Spriggs
Patrick Stewart OBE
Janet Suzman
Stephen Warbeck
David Warner
Peter Whelan
John Wood
Guy Woolfenden

Advisors

Auditors
KPMG LLP
2 Cornwall Street
Birmingham B3 2DL

Bankers
Barclays Bank plc
Charities, Housing &
Education Team
PO Box 544
54 Lombard Street
London EC3V 9EX

Investment Management
Merrill Lynch Investment
Managers Ltd
33 King William Street
London EC4 9AS

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